

Architecture

new jersey

oct/nov/dec 1984



annual design awards

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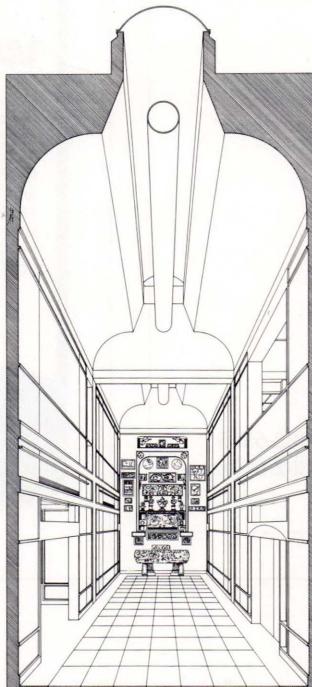
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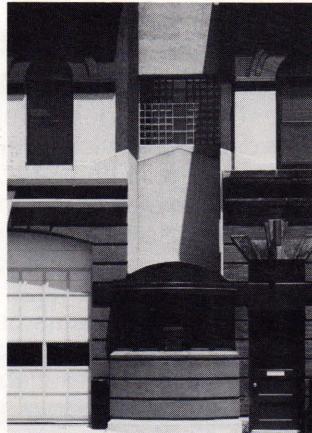
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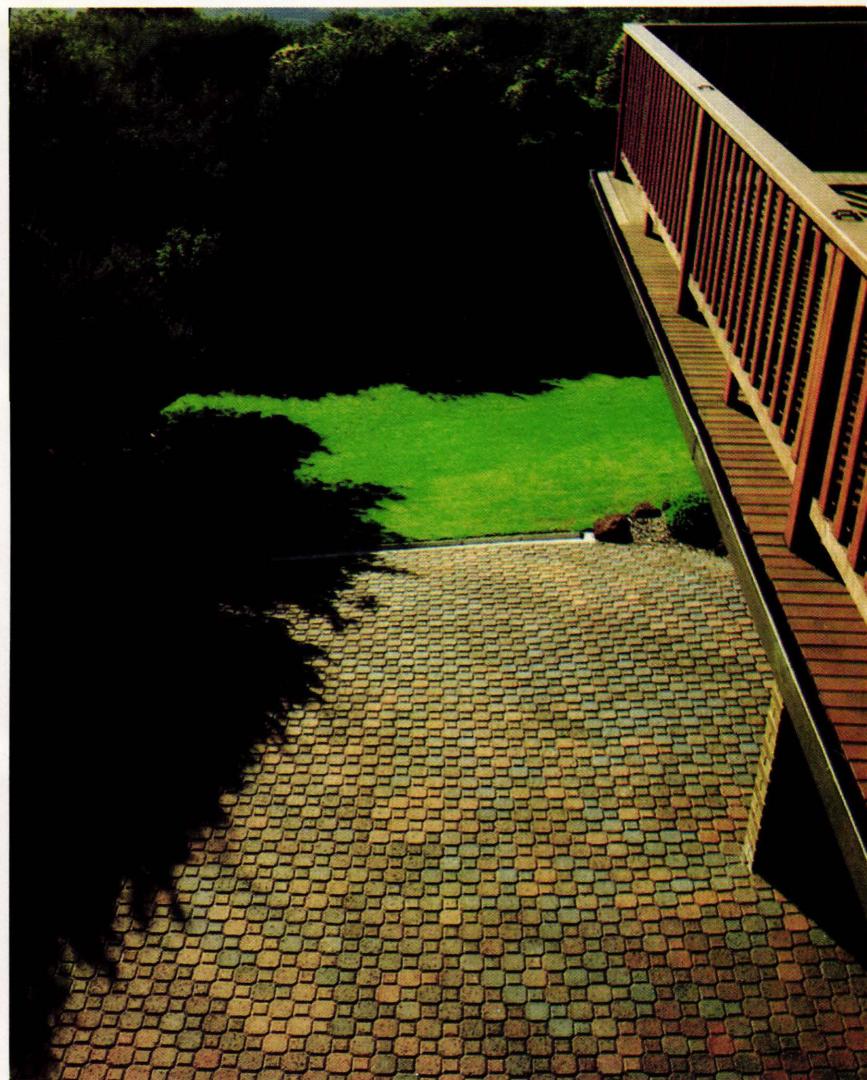
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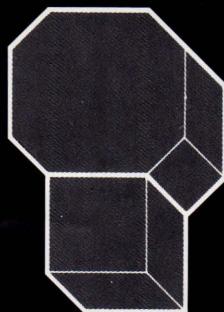
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checklist

Barrett Allen Ginsberg, AIA, has been named Architect of the Year by the N.J. Subcontractors Association.

Louis E. Barbieri, AIA, has opened an office for the practice of Architecture and Planning in Denville.

In response to their recent growth, *The Grad Partnership* has promoted eight of its top managers to the position of Associate. Those newly appointed are *John Fitzpatrick, AIA*; *Martin Frauwirth, AIA*; *Nesbitt Garmendia, AIA*; *James Gilsenan, AIA*; *William Jones, William Jordan, Vasant Kshirsagar, AIA*; and *Kenneth Underwood, AIA*.

CUH2A, New Jersey's largest architectural and engineering firm, has announced the promotion of *Richard Henry, AIA*, to Senior Associate, and *James Del Grosso, AIA*, to Assistant Director of Project Management.

Albert Zaccone, AIA, has received the Vegliante Award, Architects League of Northern New Jersey's highest honor, for his outstanding contributions to the profession during this year.

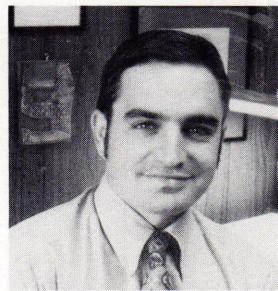
Five projects recently undertaken by *Michael Graves, FAIA*, of Princeton, were the focus of MATRIX 81 at the Wadsworth Atheneum in Hartford, Ct. in October and November.

Robert L. Geddes, FAIA, of Princeton, was one of four lecturers on "The Shape of the Future: Current Issues in Architecture" sponsored by the Octagon in Washington on November 14th. The series was made possible by a grant from McGraw-Hill Information Systems, Inc.

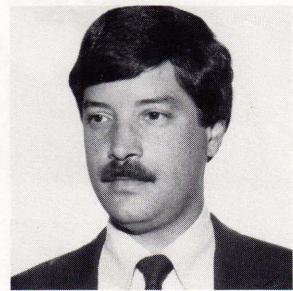
The Freehold Township Justice/Public Safety Building designed by the *Grad Partnership*, Newark, and the Camden County Correctional Center designed by *Brown, Sullivan, and Arfaa/Van Bruner*, were among the thirty-three state-of-the-art Justice Facilities selected for the 1984 Exhibition of Architecture for Justice, sponsored by the American Institute of Architects and the American Correctional Association.

Herman Bouman, AIA, participated in the judging of the architectural schools exhibit for the National Association of School Business Officials Convention in Atlantic City. He also served on the jury for the American Association of School Administrators architectural exhibit which took place in Washington DC in October.

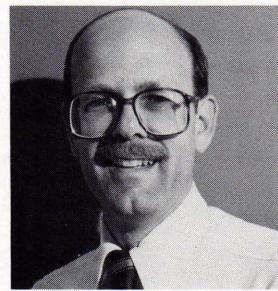
Paul Gallis has been appointed to the Steering Committee of The American Institute of Architects Committee on Architecture for Justice. Paul is with the *Grad Partnership* in Newark.



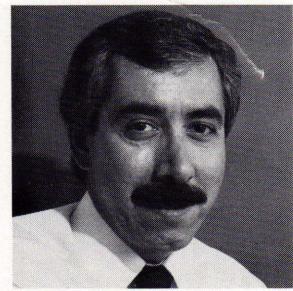
Barrett Allen Ginsberg, AIA



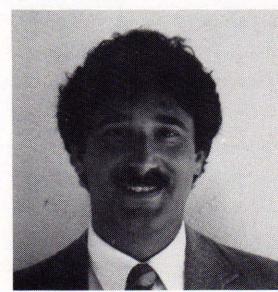
Louis E. Barbieri, AIA



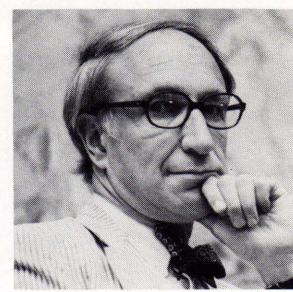
Richard Henry, AIA



James Del Grosso, AIA



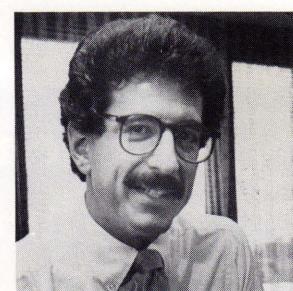
Albert Zaccone, AIA



Robert L. Geddes, FAIA



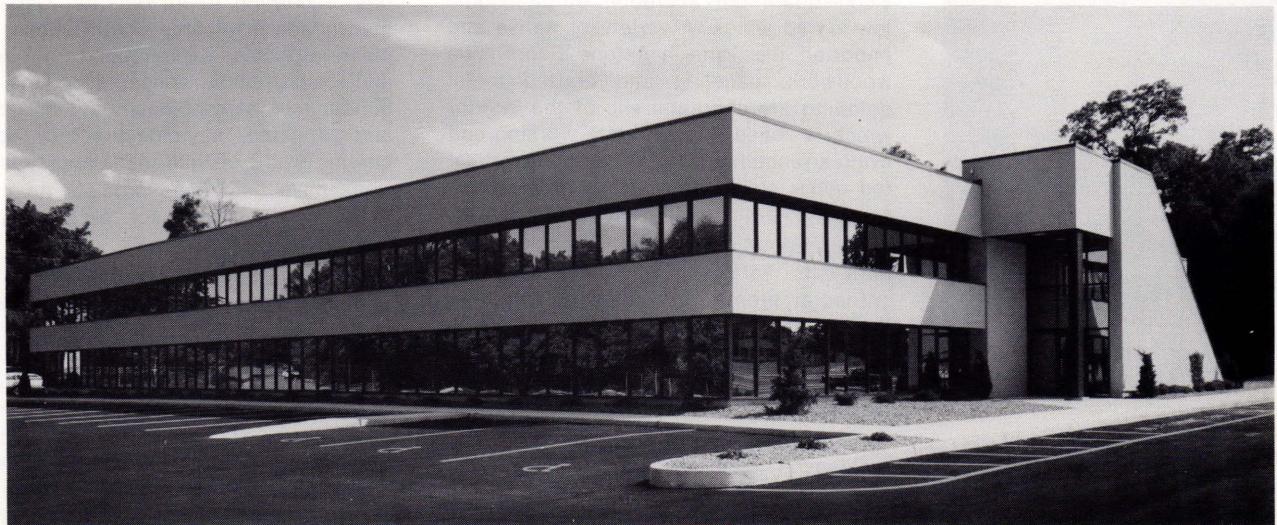
Herman Bouman, AIA



Paul Gallis



The *Grad Partnership's* New Associates, clockwise from top, are *William Jones*, *Martin Frauwirth*, *John Fitzpatrick*, *Kenneth Underwood*, *William Jordon*, *James Gilsenan*, *Vasant Kshirsagar*, and *Nesbitt Garmendia*.



Job of the Month:

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president's profile



Because she speaks in a soft voice and is quick to laugh — she'll even share a collegial chuckle with contractors, who adore her — those who would erroneously compare Eleanore Pettersen's gentle unhurried manner with her strengths as an architect would be wrong. Dead wrong.

"Her whole life goes into architecture," says past president J. Robert Gilchrist. "She'll make a great NJSA president, not only because of her tremendous ability as an architect, but also because of her concern for the profession itself."

Greater recognition for architects as highly trained professionals, especially by a negligent media, will be high among Eleanore Pettersen's concerns as president for 1985.

"Whenever a rendering of a building appears in a publication, the names of the builder and the developer are prominently announced. But what about the architect?

"It's as if the design process were completely unrelated to the creation of a building," she says. An active, forceful letter-to-the-editors campaign and editorial writing are among her correctives for a situation she sees based on ignorance. Her goal is straightforward. "With greater recognition," she says, "comes greater compensation. We are among the most poorly paid of all professionals."

Also on her agenda are high school guidance counsellors. She lays the woeful lack of understanding of architecture as an academic discipline directly at their door. "The counsellors need basic guidance. On entry requirements and on the components of an architectural degree, as well as the colleges and universities that offer them. We plan to do something about that in an organized way."

In 1985 she also looks forward to a reasonable rapprochement with the state regarding its public bidding policies, an ongoing NJSA lobbying effort. "When fees are the basis for determination of design selection, it is the public that suffers," she

says.

Eleanore Pettersen conducts her architectural practice from her own home, a 6,000-square-foot accretion of handsome low-roofed wings. A variety of native and imported tiles and flagstone floors, fine woodwork, paneling and crafted metal detailing are characteristic of the interior which is zoned into separate working and living arrangements. The exterior of vertical red cedar siding defers to a gentle landscape.

The original core of the house is a 1752 barn, its rafters now raised high to cathedral proportions, spilling light onto the design studio. Purchased for \$3,000 in the early '50s — "When I only had \$1,200," she says — the barn sits in Saddle River in the upper reaches of Bergen county.

As an architect with a fine reputation for residences rich in detailing and attention to craftsmanship and siting — "A building must be an inseparable part of its setting," she says, her designs reflect the unmistakable and towering influence of Frank Lloyd Wright.

The new president is always introduced as "a student of Frank Lloyd Wright's," and as "the lady who designed Nixon's house," as if nothing else had occurred in her life. She does not shrug off either reference. She just sighs and with a smile is graciously willing to talk about both.

She did indeed design the 15-room house in Saddle River where the former President now lives. It is a \$1.2 million structure with unique features — comfortable enough for a small family or for a party of 100 people. She did not, however, design it for Mr. Nixon, although she has worked with him on renovations.

And yes, she did most certainly spend two years as a willing and grateful acolyte of Wright's, both at Taliesin East in Spring Green, Wisconsin, and Taliesin West in Phoenix. The memory of those apprenticeship years as part of an enclosed and purposeful community where she did everything from laying brick to tending fires, and from cooking to drawing buildings, resonates in her work and consciousness.

But, although Wright stamped her approach to architecture, he did not dominate her style. "Of course, some influence of Wright can be seen," comments J. Robert Gilchrist, "but over the years she has developed a style distinctly her own."

Among her current projects are an 180-unit townhouse project in Park Ridge, numerous designs for private residences in three states and the conversion of a 125,000-square-foot factory into an apartment. Among past projects was the \$38 million Surfari Village Resort in Puerto Rico.

As an exemplar of the role of architect in general society, Ms. Pettersen has given

her services willingly as a volunteer. An original trustee of the Housing Development Corporation of Bergen County, she has, according to its director, Carla Larman, made invaluable contributions. "Her clear, jargonless explanation of our design and construction concerns to the non-builder members of our board are valued and respected," says the director. "And her careful review of final plans and specifications have helped us produce an exceptionally good product for the moderate income families we serve."

There was nothing moderate about the income Ms. Pettersen enjoyed as a privileged girl growing up in Passaic. By the time she was a teenager she had travelled widely in Europe and the United States. As a student at the National Park Seminary in Washington, D.C., she received a proper education for a society girl and also was a first hand witness to the turmoil and excitement of the New Deal years. Then the results of the Depression struck her own family. They lost everything. Untrained — her one goal in life was to be a painter — inexperienced, she had to earn her own living, and has ever since. "It was as if a gate had flown open and I was free," she says.

Moving to New York, she worked during the day and attended the Cooper Union at night for a rigorous four-year course in all aspects of the arts. Later, she became the first woman to be cited for excellence by that institution.

"I still expected to be a painter, until my years at Cooper Union I was struck by architecture and that's what I decided I would do with my life."

Her decision was precipitous and final. "It was a fantasy really," she says, "because this was the Depression and there was no work. But I guess you have to have the dream before the reality."

A feminist before the word was invented, Ms. Pettersen is particularly sensitive to young women entering the field today, and indeed to all young architects and those considering the field. "What I can't answer for anyone, however, is the question, 'Should I be an architect.' If you have to ask, perhaps you shouldn't be one."

Her hectic schedule is belied by the air of repose at her home-office where visitors are affectionately overwhelmed by three dogs: Jazzy, the Lhasa Apso; Gautama Buddha, a stately Pekingese, and Tarquin, a large soulful road find. Four cats with operatic names — there's a Siegfried and an Orfeo — also roam at will.

"It's the appreciation of little things like animals and my garden that brings happiness," says Ms. Pettersen. "Human beings are very fragile, although some of us at times think we're very tough. But any one of us can die in an instant. Everything I have is only loaned to me, so I try to take advantage of every minute to enjoy life."

convention report

Governor Thomas H. Kean declared October 7-13 Architect's Week in New Jersey, in conjunction with the New Jersey Society of Architects 84th annual convention October 7-9 at the Atlantis Casino Hotel in Atlantic City. "The members of the New Jersey Society of Architects have contributed immeasurably to the advancement of the architectural profession, the construction industry and the esthetics of everyday living," the Governor stated in his proclamation... "they have encouraged the development of allied arts, and through expression of artistic concepts have brought inspiration, beauty, comfort and safety into the lives of our citizens."

The Society's convention, chaired by Ronald T. Ryan, featured workshops, a series of architectural and commercial exhibits, design recognition awards, spouses' program, a photo and drafting competition, an architectural secretaries workshop and a sand castle competition.

Annual Meeting

The following architects were elected to office for 1985 at the annual meeting: Eleanore K. Pettersen, President; William M. Brown, Jr., President-Elect; Edward N. Rothe, Vice President; Robert L. Hessberger, Vice President; Elizabeth R. Moynahan, Treasurer; Herman C. Litwack, Secretary.

Educational Displays

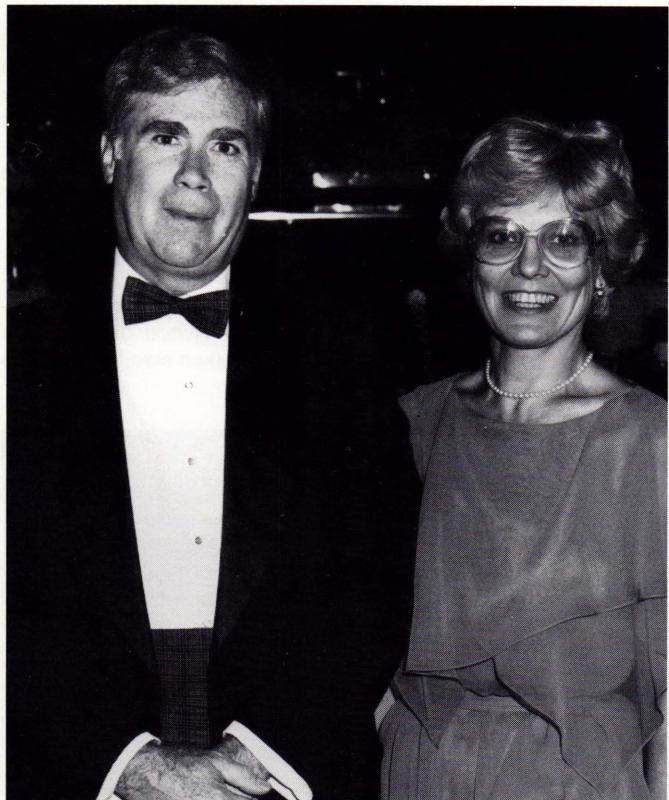
Fifty-two exhibitors, stationed at fifty-nine locations, displayed their wares and made information available about a great number of products and services cogent to architectural practice. Those areas included construction products, furniture and equipment, energy, computers and communication systems and presentation techniques. Designers Sign Co., Level Line and Armstrong received citations for Design Excellence of their displays. Cited for Informational Content were Pella Windows & Doors, B&M Finishers and Shelter Systems.



Bob Gilchrist



Mary Ellen Raciti, Ron Ryan



Tim and Lavonne Moon



Eleanore Pettersen and Elizabeth Moynahan



Bill and Wilhemina Brown



Bob and Pat Hessberger, Ed Rothe

Workshops

Stanton Eckstut, of Cooper Eckstut Associates, presented a stimulating lecture on the nature of waterfront development as practiced by his firm. The planners of New York's Battery Park City, his firm has been the impetus for very high quality architecture by others which is rising on that site.

Defining his firm's work as a mix of architecture and planning, Mr. Eckstut explained that chief among design requirements is learning what exists. It is essential to understand the context in which a project is located before that project can be designed. He explained that the principles applied to Battery Park City were also applied in a plan for Hoboken soon to be released. Mr. Eckstut was hopeful that the Hoboken plan would be as favorably considered as has been Battery Park City.

The workshop, "Limits of Art and Architecture" was conceived of as a provocative exposé on the state of architecture today. Although there was almost no disagreement between the two guest speakers, Jon Michael Schwarting of Karahan/Schwarting and James Wines of SITE, and there was a marked lack of dynamic interaction of the audience with the group on stage, due in part perhaps to the virtuals available, the general response was quite positive. Both Schwarting and Wines have dealt with problems in similar ways, reaching towards education and writing as a means to express their frustrations and desires.

As expressed by both speakers, art in its very nature is frequently conceptual. How these concepts are put into form is the challenge which architects must confront to elevate their own meaning above that of delegater and expediter. The mainstream of styles today, for the most part, cannot be considered as art, for their reality does not question, challenge or mock. Was not the original allure of architecture, to create an entity which is more than the sum of its parts?

Architectural Exhibits

Thirty-nine completed projects and thirty-five preliminary projects were exhibited and judged by an outstanding jury. All projects cited for Excellence in Architecture, Award of Merit and Commendation for Proposed Project are shown elsewhere in this



Stanton Eckstut



Jon Michael Schwarting, James Wines, Cody Eckert



Stella and Sanford Greenfield, Dot and James Ton



Helen Schneider, Harold Glucksman

issue. The jury comments, normally presented during the convention, were videotaped at the time of the judging, and shown continuously throughout the convention. This method of presentation gave the membership a first-hand glimpse of the actual selection proceedings.

Sand Castle Competition

First prize for NJSA's second annual Sand Castle Competition, held on the beach in front of the Atlantis Casino Hotel, again went to The Ryan Group, whose team won over four competing groups by creating a sand castle based on the convention logo. The "Sand in your Shoe" award was presented to Ronald T. Ryan at the Banquet.

Special Events

There were three winners in the drafting competition: First place, Robert T. Silance, Nadaskay/Kopelson; Second place, Thomas R. Besold, Gatarz/Venezia; Third place, Michael A. Fonts, AIA.

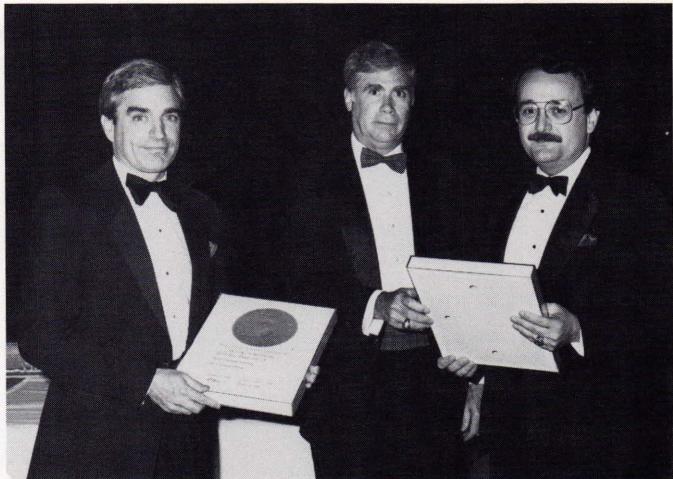
The three winners of the photo contest were: First place, T. Jeffrey Clarke; Second place, William Mattison; Third place, Louis A. DiGeronimo.

President's Banquet

Master of Ceremonies J. Robert Gilchrist, AIA, conducted the President's Banquet honoring President Tylman R. Moon, AIA. Harold Glucksman, FAIA, presented to retiring Executive Director, Helen T. Schneider, Hon. AIA, a plaque for her "outstanding service as Executive Director during the years 1960 to 1984. Her enthusiasm and energy, integrity and perseverance, selflessness and dedication have benefitted the entire membership and inspired those who have worked with her. Her extraordinary spirit will always remain within the New Jersey Society of Architects."

Harold also read a letter to Helen from George Notter, FAIA, President of The American Institute of Architects, recalling her successful efforts over the years to build a strong architectural profession in New Jersey.

The guests were entertained by Chicago City Limits, an improvisational group which has become New York's longest running comedy show. Dancing until midnight ended the evening.



Barrett Ginsberg, Tim Moon, Andrew Aldi



David Nelson, James Dill, Robert Geddes, Tim Moon



Karl Shelley, Herman Hassinger, Tim Moon

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The New Jersey Society of Architects Architectural Exhibit and Awards Program 1984

This Year's Best.

Architectural Awards are a difficult proposition. The criteria for evaluating projects vary from one individual to another, from one jury to another. Projects that appeal to one generation may seem cliched or tired by another. And the issue of presentation always affects the outcome. Those presentations which strike the jury as clear, direct, complete and handsome have a better chance of receiving a second consideration.

This may not be the best method of selection, particularly since the effectiveness of the buildings is not gauged from users' responses. Nevertheless, recognizing these caveats, we plunge ahead and seek to determine those buildings recently completed which deserve our praise. The process of selection, though imperfect, is not without effectiveness, however, for every year we seem to hear more discussion than ever on the subject of excellence in architecture. Award winning buildings should provoke comment on the criteria for excellence. And until we all agree (God forbid) which buildings are best, we will continue to publish our annual issue of buildings worth noting.

Here then are the findings from our Annual Awards program: three selected for Excellence in Architecture; two for Merit Awards and one Proposed Project Commendation. The six represent a range of styles and project types, revealing that good work is being done virtually everywhere. We follow these projects with a selection which have won awards from a variety of sources throughout the year.

As always, we expect your continuing critique. Shouldn't your building be here, too?

Jurors' Comments

The jurors were strongly unanimous in their selections and in their praise for the caliber of the work by New Jersey architects. "It is equal to that being done anywhere," said Richard Green.

Because there were so many and such varied submissions, the jurors had to fine tune their sensibilities in order to select those that had, as Arthur Cotton Moore said, a certain spark. "I was struck by the many projects that I thought were extremely handsome and fine, and good pieces of architecture, but they didn't have that unique quality that teaches us something or shows us something or becomes the example for future design," he said. "The ones we have selected have a spark that teaches us something," he continued. "We came away with additional inside information."

Thomas Todd, too, believed it was difficult to choose, especially since he was torn between those buildings that made a strong social contribution and those that were exemplars of a well defin-

ed stylistic vocabulary. "There were many projects that excelled in the social contribution aspect," he said.

Overall, Mr. Green felt that New Jersey lacked a unique regional architecture. "I'm not naive enough to state whether there should or shouldn't be," he said. "I simply pose the question of why there hasn't been an evolution of an architectural movement that seems to make sense in this particular climate at this particular point in time. But I know that where climates are extreme, such as in South Florida or Minnesota, where I was a recent judge, there is more stylistic consistency, a real wrestling with regional issues. The climate doesn't have much of an influence here, and perhaps that's part of it," he continued. "But in New Jersey there seems to be an anything goes attitude. Perhaps this is a challenge to think about in the future: to consider what there is about this particular place — New Jersey — that can give its architecture a special quality."

award: excellence in architecture

Office Building

Piscataway, NJ

Architect:

Barrett Allen Ginsberg, AIA
Bedminster, NJ

Photographer: O. Baitz, Inc.



This is a two-story, 65,000 s.f. office building, with parking beneath the structure's back half. Located on a street in Piscataway noted for its corporate residents, the program required that the building be in scale with its neighbors, project an elegant corporate image, and be energy efficient.

In order to meet these requirements the building was set back from the street to align with its neighbors. Though permitted by ordinance all parking was placed at the building's rear, also in sympathy with adjacent properties. The natural slope of the site was accented by berming earth at the building's front, reducing its height and maintaining its relatively small scale. The rounded corners repeat a similar condition found next door.

The essential rectangular shape was designed to minimize energy consumption. The overhang and feature beams on the South facade shade it from summer sun, yet allow the sun to penetrate in the winter. Balconies and a skylight along the North facade provide visual relief from the taut exterior of the East and West, and the lobby entrance is signaled by its glass block recess. Brightly colored rails accent the otherwise reserved appearance and emphasize the building's horizontality.



Jury Comment:

This high tech building exploits its use of metal well. The sense of delicacy and coloration maximizes the effectiveness of the material. The project is of the absolutely highest quality.



award: excellence in architecture

J.B. Speed Art Museum, South Wing

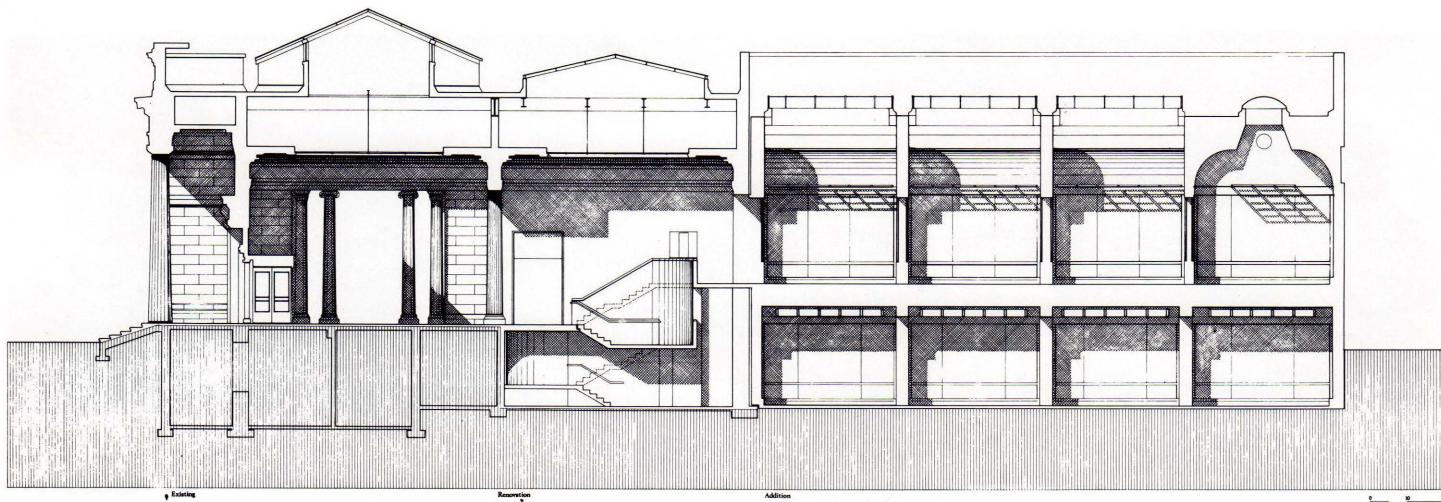
Louisville, KY

Architects:
Geddes Brecher Qualls Cunningham
Princeton, NJ

Geddes Brecher Qualls Cunningham's south wing addition to the J.B. Speed Art Museum features spectacular new skylit galleries and a flexible, changing exhibition area. Reconciling the neo-classicism of the original building and the Mies van der Rohe style modernism of a recent addition, the GBQC design restores emphasis to the original entrance and creates a monumental lobby and grand stair.

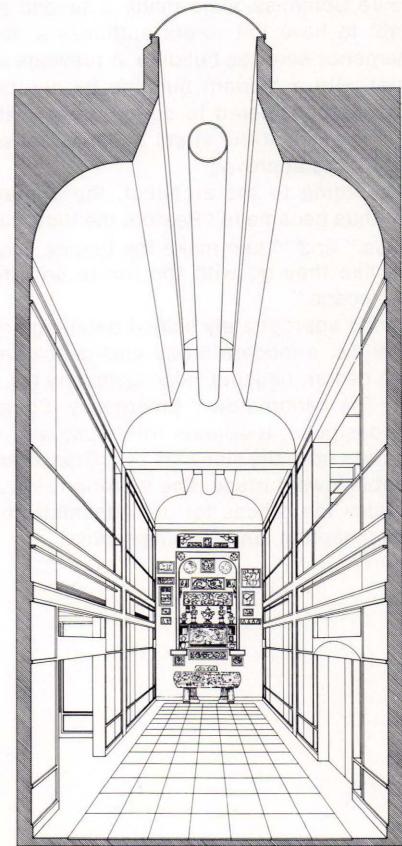
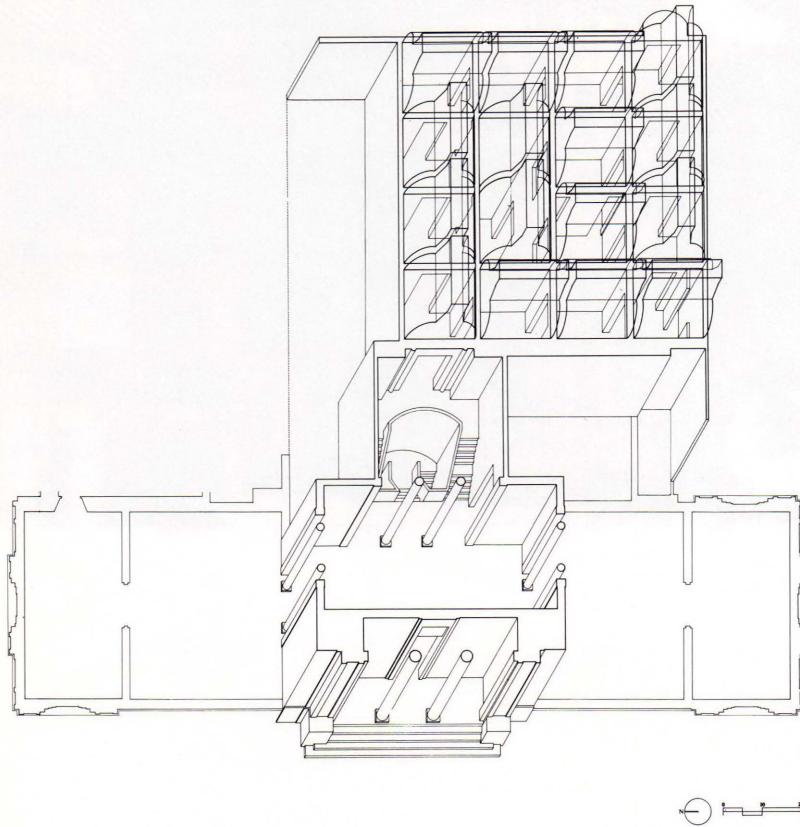
Fourteen new 20 x 20 foot cabinet galleries on the upper level of the new wing contain Old Master paintings and sculpture. Natural light, from vaulted skylit ceilings, illuminates the upper galleries, while below, beneath artificial lighting in the lower level galleries, watercolors and drawings are displayed.

Externally, the addition successfully integrates the museum's varied structural and ornamental components. The new wing is faced with limestone and slate on a modern facade which continues the lines of the original building's neo-classical design.



Jury Comment:

The addition was done with tremendous skill and is complete architecture, from the basic sense of entrance, through a progression of spaces, into the galleries. The interior materials have been selected with great thought, detailed with great skill, and put together in a way which provides very imaginable architecture. It simply felt like a tremendous place to be and a great place to experience art.



award: excellence in architecture

Moorestown Emergency Services Building

Moorestown, NJ

Architect:
Herman Hassinger, FAIA
Moorestown, NJ

In the Fall of 1982 the Moorestown Board of Fire Commissioners made a second attempt to have the voters authorize a new emergency services building. A previous attempt with a Modern building by another firm was considered to be in conflict with the character of the street and was consequently not approved.

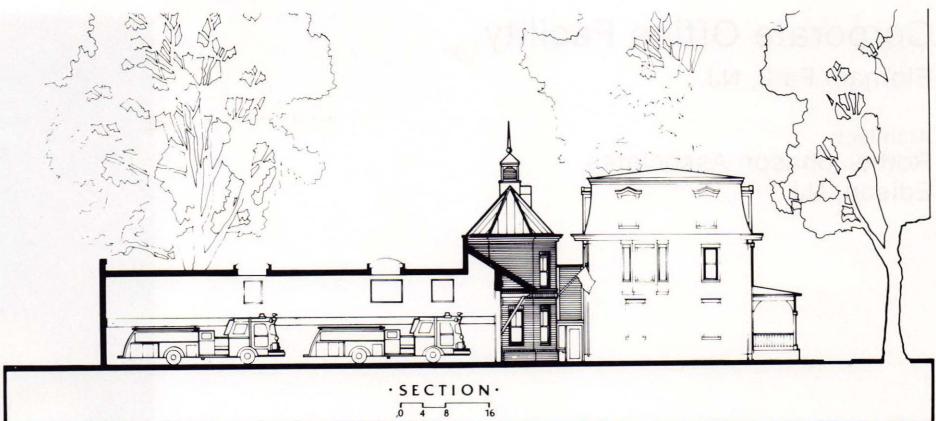
According to the architect, the primary goal thus became to "Restore the Victorian House." and "Then make the Engine Bays look like they go with the house and the streetscape."

Using appropriately scaled detailing and materials, a modern 5 bay emergency services center, housing Hose Company No. 1 and The Moorestown Emergency Squad was designed. It adjoins the house and is separate from the sidewalk by a Grasscrete drivable lawn surface. The Victorian House contains the offices for the Administrator, public meeting and training rooms.



Jury Comment:

This is particularly sensitive blending of an historic residence and a municipal building, which also takes into account the context of its Victorian neighborhood. If you drive along Main Street in Moorestown, and think about what could have gone there, this is a triumph.



award: award of merit for completed project

Corporate Office Facility

Florham Park, NJ

Architect:
Rothe-Johnson Associates
Edison, NJ

This Corporate Office Facility is a two-story, 140,000 s.f. executive office building situated in an office park in Florham Park, N.J., owned by Suburban Mall Associates. Zoning constraints dictated a minimum front yard set back of 100 feet with no parking allowed in this open space area. From a site planning standpoint, this resulted in the structure occupying a central location on the site with employee and visitor parking equally dispersed on either side, thereby minimizing walking distances.

Visitors and employees are led to the main lobby via covered colonnades. Acting as a focal point, the lobby is a light and transparent composition consisting of a sculptural stair and bridge occupying a double height space. A curved two-story glass block element funnels people into the lobby from one side of the colonnade.

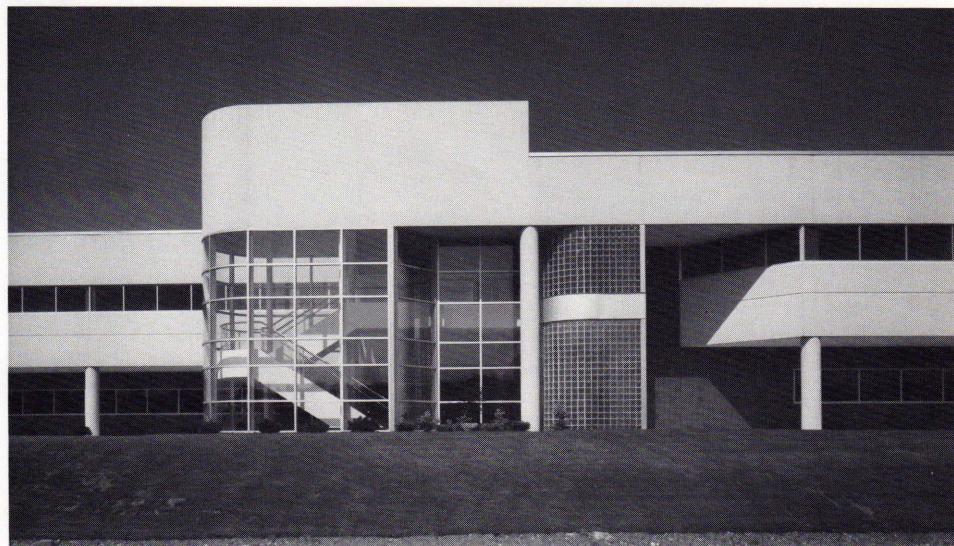
In addition to the services provided at the main lobby, auxiliary cores at three other locations contain stairs and toilet facilities to service the large 70,000 s.f. floors. An employee cafeteria is provided on the ground floor.

Major building materials consist of white precast concrete exterior walls and columns, clear anodized aluminum for window frames and dark bands of grey insulated glass. Clear glass is utilized at the main entrance lobby to increase its transparency and serve as a contrasting element. The recessed walls of the colonnade are clad with cranberry-colored ceramic tile. The entry colonnades are tied through the lobby with the use of the same tile as a floor and wall material for the main lobby elevator wall. The building was completed in July of 1984 and the result is a building which clearly defines the sequence of movement from automobile to lobby to tenant area.



Jury Comment:

This is a very simple, very straightforward, and very well executed architectural project. It takes what could have been an undifferentiated container, a boxy anonymous face, and by using a bit of flash and a bit of real design ingenuity, real architecture was created.



award: award of merit for completed project

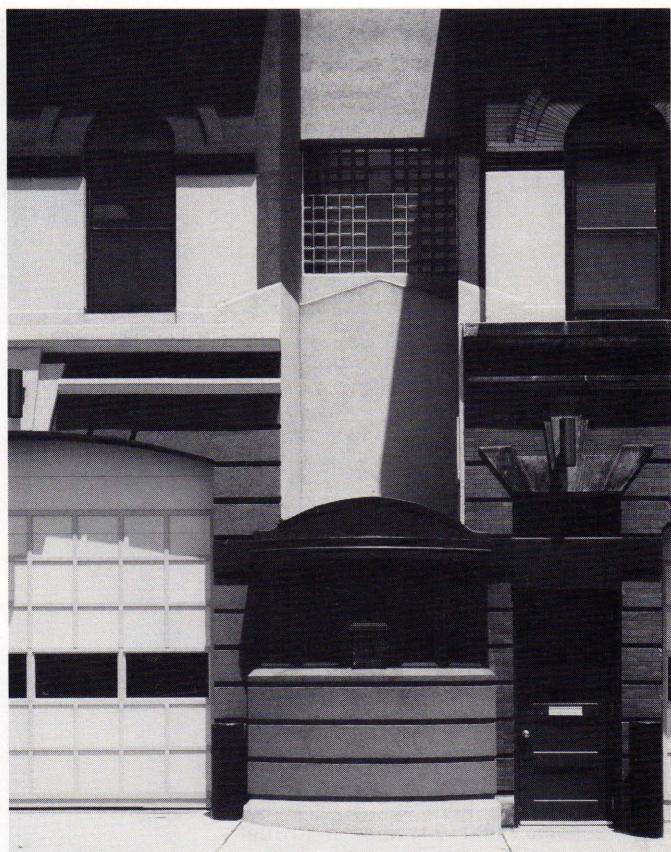
Engine 3, Ladder 2 Firehouse

Trenton, NJ

Architect:
Clarke & Caton
Trenton, NJ

The City of Trenton sought to consolidate two closely located but separate firefighting companies as a means of cutting departmental costs and upgrading equipment and accommodations. The municipal government became convinced of the financial and design potential of constructing an addition to the existing firehouse with the building extension occurring to the west onto commercial property already in municipal ownership. The existing Engine 3, a late nineteenth century masonry building faced with a fine quality brick and stone, is of a vintage, scale and height typical to the neighborhood context.

Uniting the two independent fire companies into a single entity was the significant design concern and motive. The composite structure was required to project a single image while simultaneously acknowledging the two discrete units. While the formal composition and ornamental details of the original structure are replicated, the materials of the new building were chosen to create a dialectic with the existing structure. An exterior insulation and finish system is used to eliminate the need for extensive tuckpointing, provide insulation where none previously existed, and to fabricate the required forms economically.



Jury Comment:

Making a municipal building more monumental in a streetscape is appropriate. The use of a symmetrical scheme lends power and impact to this very successful project.



commendation for proposed project

Mixed Use Development

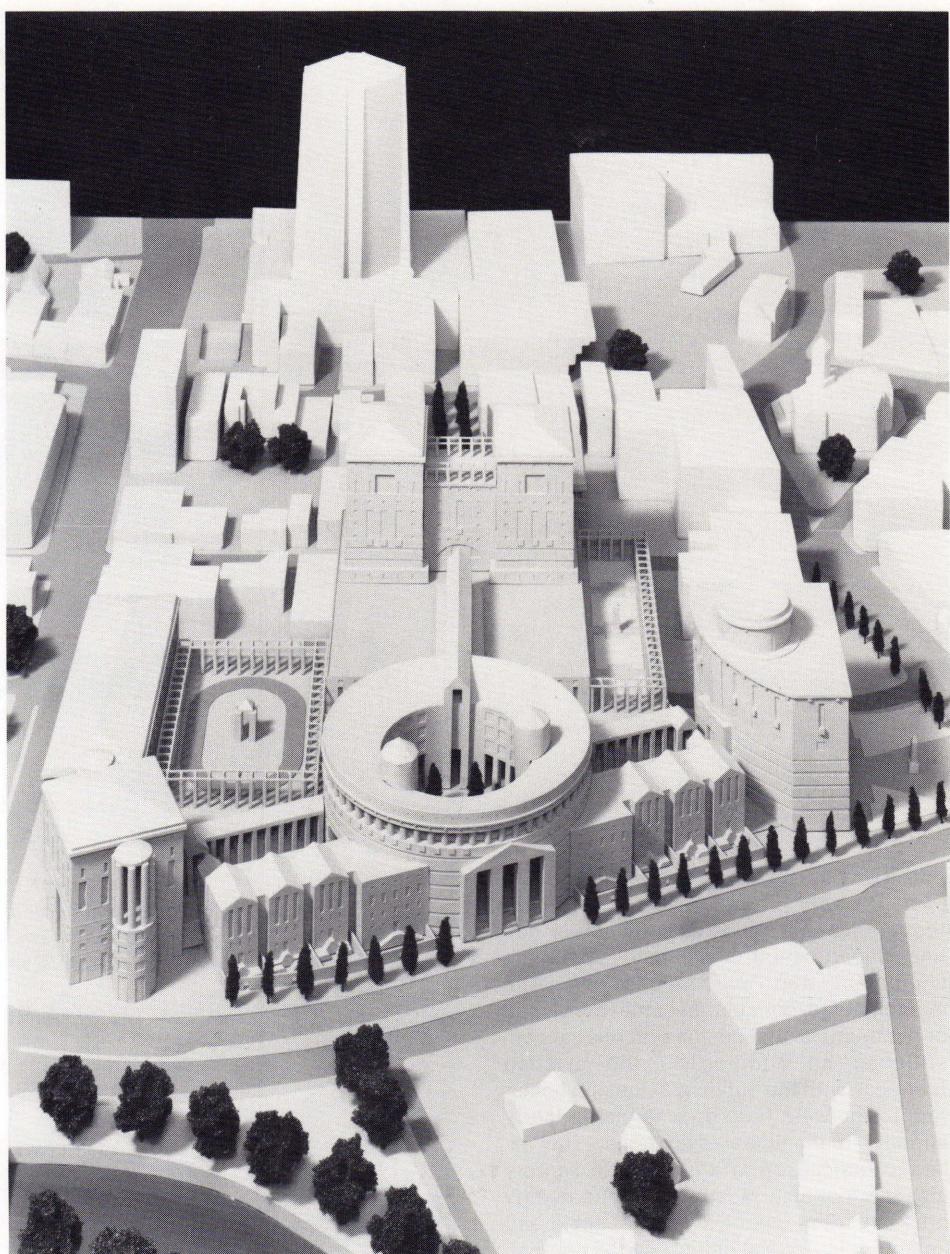
Stamford, CT

Architect:
Michael Graves, FAIA
Princeton, NJ

This Master Plan for Blocks 8 & 9 in Stamford, Connecticut, proposes a redevelopment scheme that provides activities necessary to revitalize this central and historic section of the city, while sensitively addressing the context in the composition of program, mass, public spaces and architectural character. The building program calls for: 730,000 s.f. of rental office space; 75,000 s.f. of retail use; 150 apartments; parking for 1900 cars; and a proposed 150,000 s.f. municipal office building. The blocks extend from Washington Boulevard on the west, across Summer Street to Atlantic Street on the east; from Broad Street on the north to Main Street on the south. Several existing buildings within the blocks are not designated for redevelopment and will remain.

The architecture of this Master Plan proposal re-establishes the urban character of the traditional urban buildings, typical of much of Eastern America's cities. The massing of the buildings, the composition of the program, the reinforcement of the street edge, and the pedestrian routes through open public places all serve to enhance the existing surroundings and thus make the urban life of this city more functionally and symbolically accessible to its people.

Future work on the project will be prepared by Graves/Warnecke, a Joint Venture of Michael Graves, Architect and John Carl Warnecke & Associates.



Jury Comment:

Here is a clear infusion of classical forms and classical planning into an American city using devices and shapes that really work. A variety of axial and smaller spaces open up into larger plazas, creating a sense of movement. The architecture itself is spare and classical, imposing a new sense of form and order on an American city.

miscellaneous awards

ARCHITECTURE & LANDSCAPING AWARD UNION COUNTY PLANNING BOARD

Corporate Plaza 138

Kenilworth, NJ

Architect:
Gabriel A. Calenda, AIA
Springfield, NJ



BUILDING CONTRACTOR ASSN./NJ & NJ STATE CONFERENCE OF BRICKLAYERS & ALLIED CRAFTSMEN EXCELLENCE IN CONCEPT

104 Carnegie Center

Princeton, NJ

Architect:
Fulmer Bowers and Wolfe, Architects
Princeton, NJ



BUILDER MAGAZINE GRAND AWARD AND MERIT AWARD RED CEDAR SHINGLE & HANDSPLIT BUREAU

Vacation Home

Coastal Mass.

Architect:
Short & Ford, Architects
Princeton, NJ

Photographer: Sam Sweezy



ANNUAL CONCRETE AWARD HONORABLE MENTION

Paramus Plaza IV

Paramus, NJ

Architect:
Rothe-Johnson Associates
Edison, NJ



miscellaneous awards

PENNSYLVANIA SOCIETY OF ARCHITECTS DESIGN AWARD

Mobil Environment & Health Science Laboratory

Hopewell, NJ

Architect:
Geddes Brecher Qualls Cunningham
Princeton, NJ

Photographer: Paul Warchol



BUILDING CONTRACTOR ASSN. NJ & NJ STATE CONFERENCE OF BRICKLAYERS & ALLIED CRAFTSMEN EXCELLENCE IN CONCEPT

McMaster-Carr Supply Co.

Dayton, NJ

Architect:
Fulmer Bowers and Wolfe, Architects
Princeton, NJ

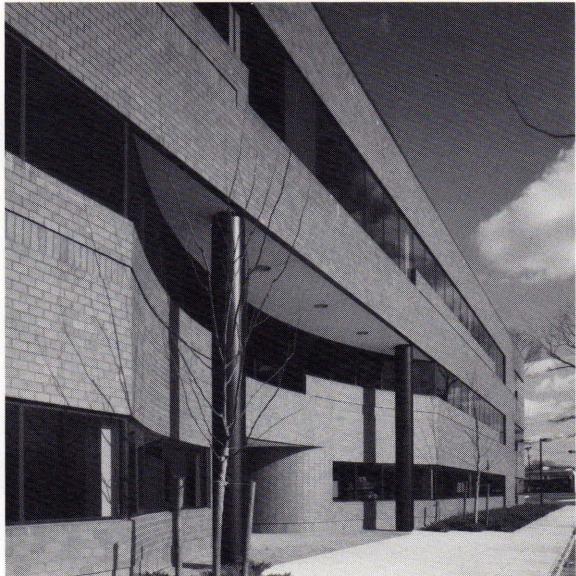


NJ MASONRY AWARD HONORABLE MENTION

Edison Square South

Edison, NJ

Architect:
Rothe-Johnson Associates
Edison, NJ
Photographer: O. Baitz, Inc.



RESTAURANTS & INSTITUTIONS MAGAZINE DESIGN EXCELLENCE AWARD

Mallards

Rye Brook, NY

Architect:
The Hillier Group
Princeton, NJ



GOOD NEIGHBOR AWARD

Glenpointe

Teaneck, NJ

Architect:

Barrett Allen Ginsberg, AIA
Bedminster, NJ



NJ CONCRETE AWARD
HONORABLE MENTION

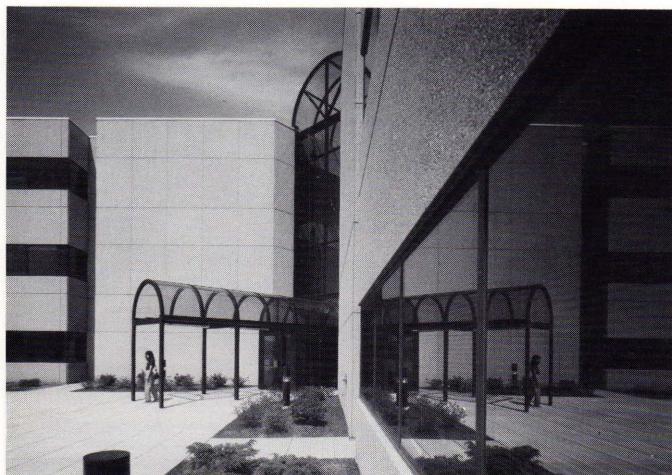
Worlds Fair Corporate Center

Somerset, NJ

Architect:

Rothe-Johnson Associates
Edison, NJ

Photographer: O. Baitz, Inc.



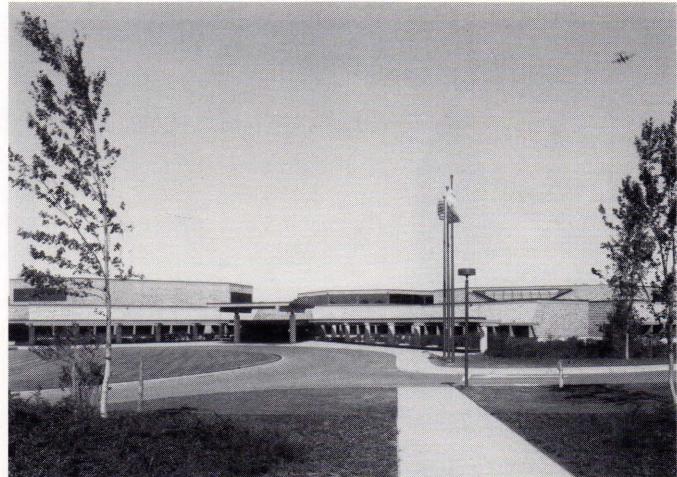
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Arrowwood of Westchester

Rye Brook, NY

Architect:

The Hillier Group
Princeton, NJ



REMODELING DESIGN AWARD QUALIFIED REMODELER
RUNNER UP

**Summit Federal Savings &
Loan Assn.**

Summit, NJ

Architect:

Chapman & Biber
Summit, NJ

Photographer: O. Baitz, Inc.



miscellaneous awards

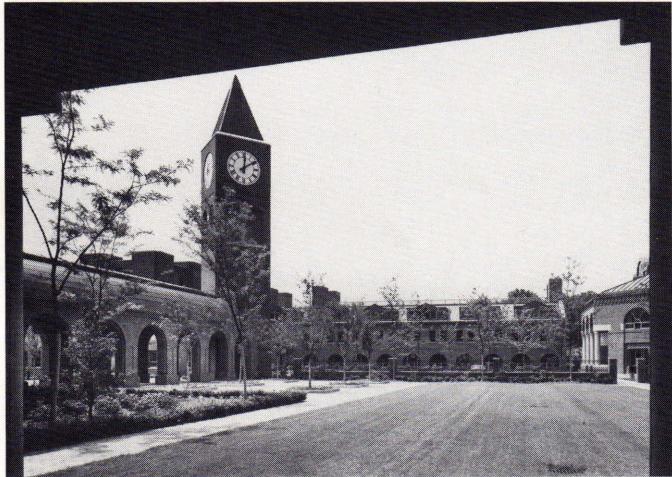
NJ STATE CONFERENCE OF BRICKLAYERS & ALLIED CRAFTSMEN & BUILDING CONTRACTORS ASSN. NJ GRAND AWARD

Beneficial Center

Peapack, NJ

Architect:
The Hillier Group
Princeton, NJ

Photographer: Norman McGrath



MASTER BUILDER IN STEEL AWARD MID-ATLANTIC STEEL FABRICATORS ASSN.

Patscenter Princeton

East Windsor, NJ

Architect:
Kelbaugh & Lee Architects
Princeton, NJ



BUILDER MAGAZINE HONORABLE MENTION

Park Savoy Restaurant

Florham Park, NJ

Architect:
Nadaskay/Kopelson
Morristown, NJ

Photographer: O. Baitz, Inc.

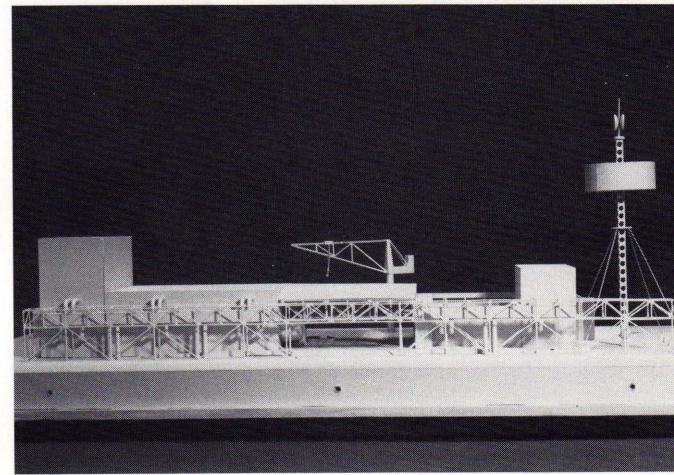


3RD PRIZE MASTER BUILDER STEEL AWARD

Cultural Arts Pavilion

Newport News, VA

Architect:
Kelbaugh & Lee Architects
Princeton, NJ



what is architecture?

by Philetus H. Holt, III, AIA

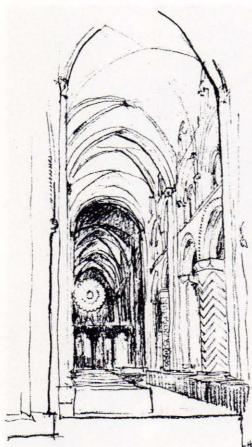
It has taken me a lifetime to get where I am today in architecture and I find I'm still learning. So for me to attempt to define architecture briefly is not a simple task. Nevertheless...

Architecture is really very simple (while being wonderfully complex). It is about two things — **NOTHING** and **PEOPLE**.

Architecture is an art form that deals in concrete reality, yet the essence of that reality is a void — the **NOTHING** that is **SOMETHING**. Stone, steel, concrete, wood, walls, floors, ceilings details and all else is merely a way of creating the space — that essence of the art of architecture.

Much discussion and intellectual ferment today revolves around the symbolic content and meanings of a style or styles of architecture. Modern, Post Modern, Art Deco, Greek Revival, "Gothik" are all just names of styles; fun to talk about but, in the end, not very important. After all, a style is only a superficial manifestation of then current ideas on how to modify spaces. Perhaps the smartest words on style were written years ago by August Peret who said, "Style is a word which has no plural". It is still the space that counts: big, small, inside, outside — all is space, void, nothing, everything!

Since architecture deals in reality, space is used by people; good space is enjoyed by people. How is this space created? **PEOPLE** do it. Not just one person, but many. First of all, architecture is a commissioned art form. Someone has to want what you do and be willing to pay for it, before you as an Architect even start. Even when you have finished your drawings, it's not yet architecture — just a set of instructions for someone else to work from. Who all is involved?



Space curved at the top but so high as to be limitless.
Durham Cathedral



An Elliptical Plaza set in an irregular trapezoid.
Campidoglio — Rome



Stonehenge

2 curved spaces — 50 miles & 3000 years apart.



Circus — Bath

A client

Often several bankers

A genius to design it (aren't we all?)

A team of staff members

Multiple consultants and their staffs

Hundreds of people to fabricate, assemble, deliver, build and to erect the pieces

And finally, generations to enjoy it.

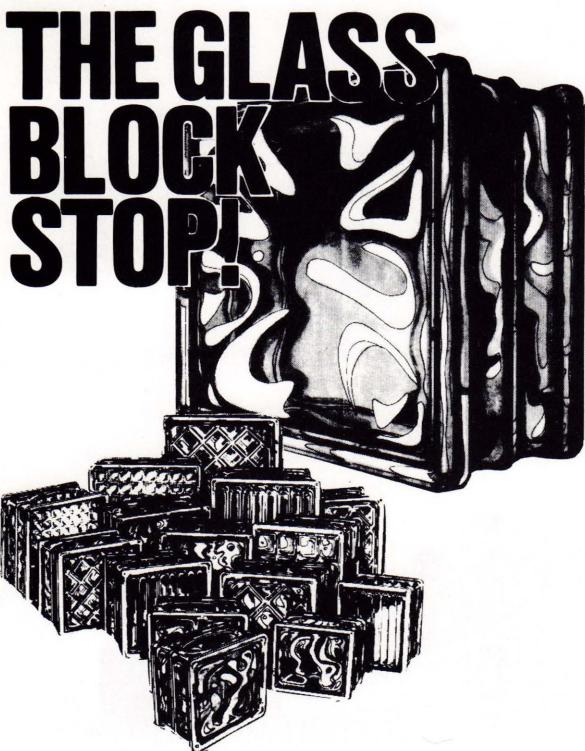
An architect has to deal with all these people and guide and direct them as clearly and fairly as possible to achieve a built building. The program, sketches, drawings, models, calculations, specifications, job meetings and all the other day to day things done by an Architect are only a means of explaining and directing people toward the desired end, that of creating space. Only then, when built, does a building (or a landscape) contain space and then, and only then, if the spaces are good, does it at last become architecture.

Finally, architecture and its creation become a total commitment. It is great fun and totally habit forming. One never stops thinking about it. Starting out, it may at first be hard to think in three dimensions. Soon it becomes harder not to. Even while driving along the New Jersey Turnpike, one tends to see it not as a road, but as a progression through a series of spaces, some of which are enclosed by quite wonderful industrial shapes. No matter what, it is still space which counts.

In the end architecture becomes a way of life. I can't think how other people live; it must be so boring.

Editor's Note: Mr. Holt is a principal in the office of Holt & Morgan Associates, Princeton.

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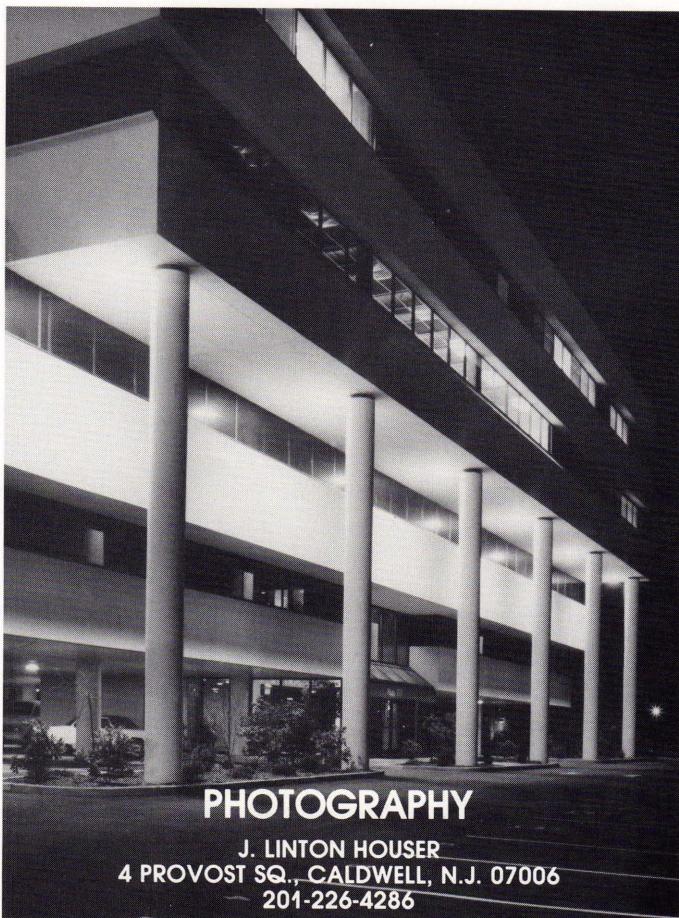
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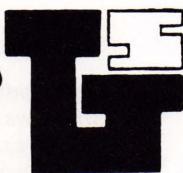
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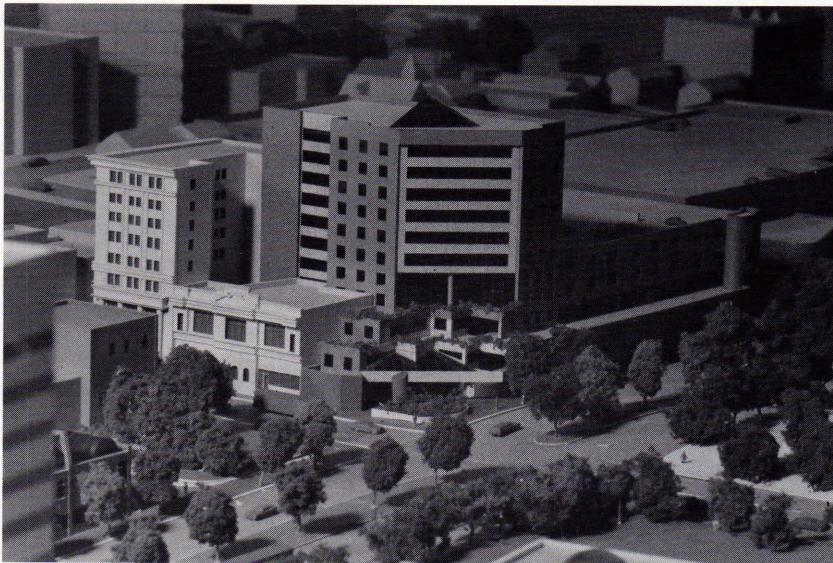
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conversation with a client

Attributes frequently cited as essential to award-winning architecture include images of strength, character and mystery. In this conversation between ARCHITECTURE NEW JERSEY's Cody Eckert, AIA and Reverend James Persons we learn that the search for these qualities continues.



ANJ: For the benefit of our readers, Rev. Persons, please explain the denomination of your church.

REV: The church is non-denominational, comprised of people from many different religious backgrounds.

ANJ: Were you the sole organizer of this church?

REV: Pretty much. There was a group of about 15 people who had been meeting together from different churches for bible studies with a local man, a sort of temporary or inner type of pastor who helped the people get organized. They had decided to go ahead and organize a church when I came in 1970. From that group, we have grown to 350 in our committed congregation.

ANJ: What were your criteria for selecting an architect?

REV: We started with a list of around 30 architects that we obtained from the AIA. I believe they were within a certain radius of this area, not more than an hour or hour and a half away. Then, we sent a letter to each of these architects to see if they would be interested in helping us and to know what kinds of work they had done, so we could get a feel for what styles they were interested in.

ANJ: Did you want to express a particular architectural image which was sympathetic to your philosophy?

REV: Yes, very much. I wanted something creative, something which would express where we are in the 20th century. Some churches are more of a museum, a monument of the religious fervor and faith of people in preceding centuries. We didn't want to disassociate ourselves with the past, but my belief is that people can have a tremendous faith today, authentic and creative and that's what I wanted the church to express in its architecture. We hired KGD and we had great communication with Ned (Gaunt) who took over the project and was very interested. I became frustrated at times because I couldn't express all that I wanted and still stay under the restraints of our budget. Finally, I wrote down my feelings about architecture. I wanted Ned to know my feelings about the intangible things and I wanted him to interpret them. In a concrete and intelligent way, he picked up what I was looking for. We started working with 3-dimensional models. I didn't want a box building. Usually the rectangular type of buildings are constructed because of their economy. But it is as if everything is figured out and, "I am very happy in my faith even though there are a lot of things I haven't figured out." And I wanted that in the building — a lot of mystery, but in an intelligent way. The church has the feeling of a large living room in some ways with warm colors and comfortable pews and a more masculine feeling than the effeminate feelings of most churches.

ANJ: Was one of your criteria to select a firm experienced in church building?

REV: No. Of course we wanted to know what kinds of things the firms had done. Some people in our congregation felt it would be a plus if they had done church buildings. I felt it might be negative — that there might be a subconscious idea of what a church ought to be and then they'd do it again. Ned had done some church renovation work. There were 3 different partners of the firm so they all were going to have different ideas. I think Ned's background is Anglican, Kaplan's is Jewish, and DeSantis, Catholic. They were trying to be creative, to understand where we were. I can't see why you can't borrow things from many different styles if the idea is good. And be open. I like the open feeling — I don't like being boxed in. The building has not been negative to anyone. People who like contemporary style, of course, really like the building; but even people who don't, have liked the building too.

ANJ: Did the architects satisfy your preconceived ideas in what you were trying to communicate and add additional ones that were important to you?

REV: A lot of times Ned would offer some helpful criticism that would contradict my earlier statements to him. The most difficult part of the building was the stained glass windows done by Judith Wadia. Ned knew of her work. She had spoken to Ned which was helpful, and then tried to interpret for us. The building faced south which was a great help because as the light would



move, the windows had a movement to them. In some ways, we didn't know how things were going to come together inside the building — the shapes, forms as well as letting the light in. I didn't want to shut the church in from the outside. The idea is to be seen. People can see in and see what's going on. It's good, it's very exposed. People can look in and the church can look out.

ANJ: So this was another concept that Ned Gaunt took — a step further with you?

REV: Yes, he took many steps. He really picked up on the sanctuary and had a lot of creative ideas in putting it all together. We wanted things to blend in and be subtle.

ANJ: Was there a building committee involved with you on this project? How involved did they become with the architect?

REV: Yes — very involved. I was more involved with the architects as far as the design than they were, otherwise there would have been too many voices barking at Ned. The committee would talk things over and then express their ideas to me. Then I would interpret them to Ned.

ANJ: Could you elaborate on your building program in terms of sanctuary versus support facilities?

REV: We knew we were going to be running short of classrooms. We didn't have enough money to build them though. We built the sanctuary to accommodate growth. Our focal point is worship and we spent most of our money on that section which is probably half of the area. But it's a very elaborate part.

ANJ: How well do you feel the architect tied the image of this new church visually into the neighborhood fabric?

REV: I thought he was always thinking of how it would fit into the setting, into the surrounding area. I think the wood and brick fit in very well.

ANJ: During the construction phase, explain the experience of working with the contractor versus the architect. How did the architect participate and was it understood that he would provide minimum on-call inspections? What was his involvement during construction?

REV: We began construction in a bit of unorthodox fashion, we didn't know how much Ned was going to be involved or how we were going to need him. I became the general contractor and hired sub-contractors. Ned became available on a per diem basis or an hourly basis. I just left it to Ned's judgement to inspect when he thought necessary and that worked out very well. We always had a great deal of trust from that standpoint. We did have engineering problems. I didn't like the firms chosen. We were under a lot of pressure financially and they were rather joking about it all. I am not a general contractor so it was a constant learning experience — a good education for me. Better than seminary.

ANJ: Was there ever a time that the architect was unresponsive to your questions or was not available when you needed them?

REV: No, we never had that problem because if Ned was away or tied up, either Gary or Bob would handle it. I like working with a firm that has more than one architect. You then become sensitive to how well they communicate.

ANJ: Then the firm always gave you a feeling of security and confidence because of their knowledge and direction?



REV: Yes, I always felt very confident with their being competent. I felt they were competent before we ever hired them.

ANJ: Do you feel that an architect's entire involvement beyond contract document stages could be helpful in expediting a top quality project?

REV: Yes, I wouldn't do without that. I think that even if we had awarded this job to a general contractor, I believe now, after my experiences, that there is a great need to make sure there's quality control by having the architects overseeing the work.

ANJ: So the architects involvement during the construction phase is sometimes as important as the design involvement.

REV: Yes.

ANJ: You felt very strongly about the architect being there throughout the project?

REV: Absolutely, I think it's mandatory.

ANJ: Some churches use out-of-state architects for their projects. What is your feeling about that?

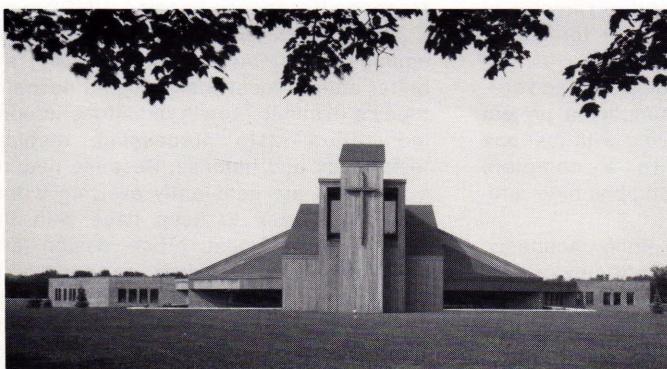
REV: We did it for another smaller building. I wouldn't do it again. Too many problems. There's travel time, plus the phone calls and sometimes the architect is busy. It was more convenient when KGD was 5 or 10 minutes away from us. If we were having problems during construction, we would call easily and cheaply and the architect could be here that afternoon or the next morning.

ANJ: Would you engage or recommend this firm in the future?

REV: Yes, I think they're an exceptionally fine firm.

ANJ: Thank you for taking the time for this interview. In closing, would you like to give our readers any additional advice on choosing an architect?

REV: I think anyone looking for an architect should do some research of their own as far as what they want and what they expect the architect to do. Get some books from the library on architecture. Read about design and who are some of the great architects of this century. Your building is going to be a big investment. The architect has spent years studying and knows a great deal about architecture and sometimes has to sell himself short because his client can't appreciate what he has to offer. In New Jersey, we are in a metropolitan area that has exceptionally great architects. The difficult thing is that there are so many good firms to choose from. You have to visit a few, interview a few, and see if your personality will go well with one and you'll find that you will just happen to click because you are communicating well. I think the client should define what they want in the building. The architect will help guide them with the function, space and relationship of the building itself. Let the architect interpret what they want in the design and come back with proposals. If possible, the client should know something about the engineers that the architect is using also. A contractor could also be helpful in telling you how difficult it was to build from a particular architect's plans.



office profile

The Ryan Group

Architects, Planners, Interior Designers
Red Bank, NJ



The staff of The Ryan Group, P.A. — The principals are from right to left: Steven C. Felton, Roger F. Grutzmacher, Dale C. Harkness, James J. Ramentol, Ronald T. Ryan.

tion to details and quality control.

The management policy which has evolved at The Ryan Group has been a "hands on" approach whereby project management is by the principals of the firm. Ronald T. Ryan, AIA, President and Managing Principal of the firm, oversees and directs all divisions of The Ryan Group. Steven C. Felton, AIA, instrumental in introducing computer technology to the company, is Director of Computer Services. Coordination of client design requirements of all architectural and interior design projects is the responsibility of Dale C. Harkness, AIA, Director of Design. James J. Ramentol, AIA, sees to all architectural projects from inception through construction in his position as Director of Architectural Services. Direction of programmatic analysis, design, construction documents and specifications of the entire interior design packages is the responsibility of Roger F. Grutzmacher, AIA, Director of Facilities Planning.

Recently, several other key management people joined the firm. Eric J. Mayerson, as a principal and Director of the New York Computer Aided Design and Drafting (CADD) Division, supervises personnel, projects and equipment related to the New York CAAD services. Assuming the position of Director of Software Development, Dr. Jeffrey E. Harkness heads the development of user specified software from the firm and clients. Sharon Gromek-Miller, Director of Interior Design, is responsible for the interior design effort.

"Because we can provide a broad diversity of services, we can simplify a project because the client is dealing with just one professional group with a complete knowledge of the building/planning process," stated Ryan.

The Monmouth County Policy Academy, a \$4.9 million project, was not only designed by The Ryan Group but the firm coordinated all disciplines for conceptual and building system designs.

To enhance coordination between the

disciplines, TRG utilizes a sophisticated, in-house computer aided design and drafting (CADD) system. The firm is one of only a handful of architectural design firms in the metropolitan area using this technology.

"Increased productivity and accuracy of architectural drawings has been one major advantage," said Ryan. "But in responding to our corporate clients' growing needs, we have established our organizational unit, TRG Software Development Corporation which offers specialized services to corporate clients. Utilizing CADD for interior space design as well as non-graphic applications such as data base management decision support systems, space tracking and control functions and even simple spread sheets are some of the services. These needs are usually identified under the heading of facilities planning. This new range of challenging, interrelated architectural activities is continually expanding our practice and capabilities."

One of the Ryan Group's major blue chip corporate clients is the big Wall Street house, Merrill Lynch, Pierce, Fenner & Smith. They found that TRG's specialized CADD service increased their efficiency level in determining space and facility needs without increasing their staff.

New York University Medical Center is another client utilizing TRG's special CADD service in master planning a new Nuclear Magnetic Resonance Imaging (NMRI) suite.

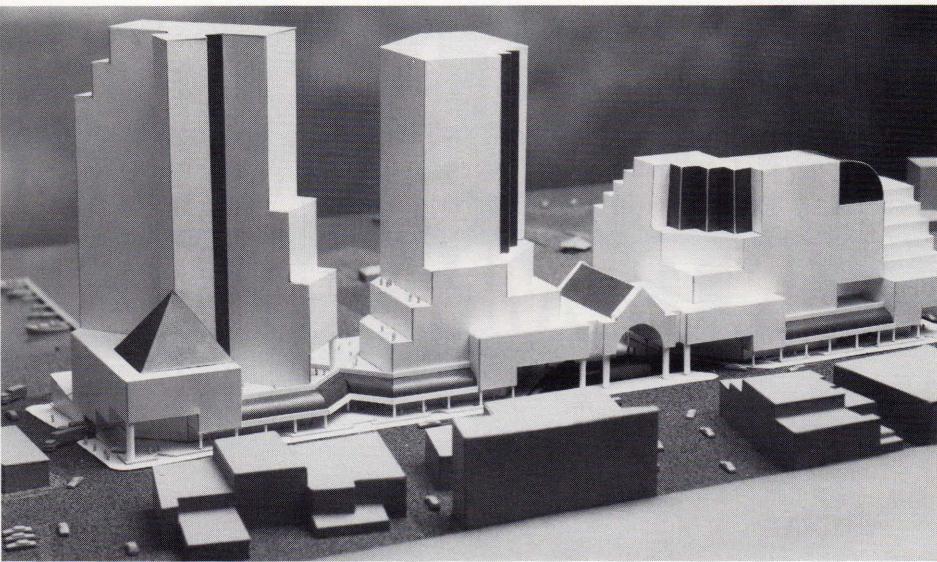
The Ryan Group firmly believes that equipped with CADD technology they are better able to meet the changing needs of today's dynamic growth industries in communication, data processing, medical technology and defense. Because new requirements are constantly evolving within these industries to keep pace with the technology, efficient office design and management is required to survive in today's intensely competitive business environment. The Ryan Group plans to service those future corporate needs and grow with them.

Continuity is important at The Ryan Group (TRG). This is one explanation for the natural growth of the company, established in 1977, into six major divisions. The interplay between the Architecture, Facilities Planning, Interior Design, Construction Management and Computer Services Divisions provides the team approach which The Ryan Group emphasizes expedites and enhances the delivery of their creative design services. By allowing the firm's professionals from each specialty to collaborate in the planning at the start of a project, important considerations are resolved early on. This expedites every phase of the design process. The interplay also promotes creativity and assures close attention to details and quality control.



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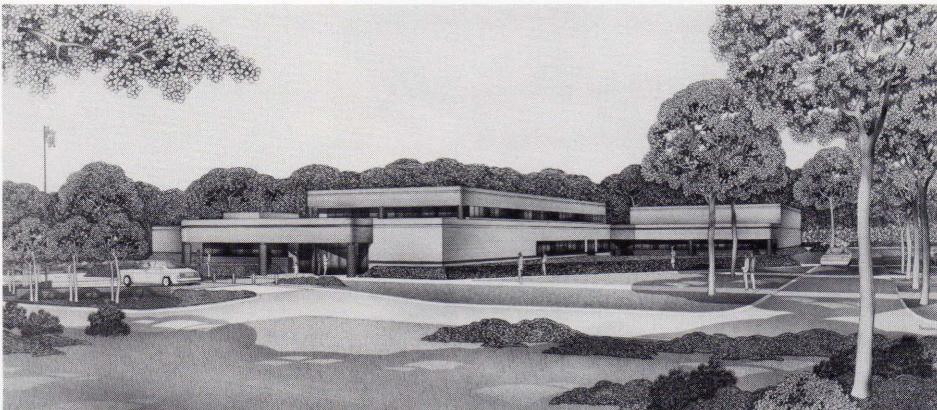
1) Steve Felton at CADD in The Ryan Group office.
2) Harborside, Morgan, N.J.
3) The Ryan Group office, Red Bank, N.J.
4) Broad Street To The River, Proposed, Red Bank, N.J.
5) Merrill Lynch, Red Bank, N.J.
6) Monmouth County Police Academy, Freehold, N.J.
7) Financial Resource Center, Fair Lawn, N.J.



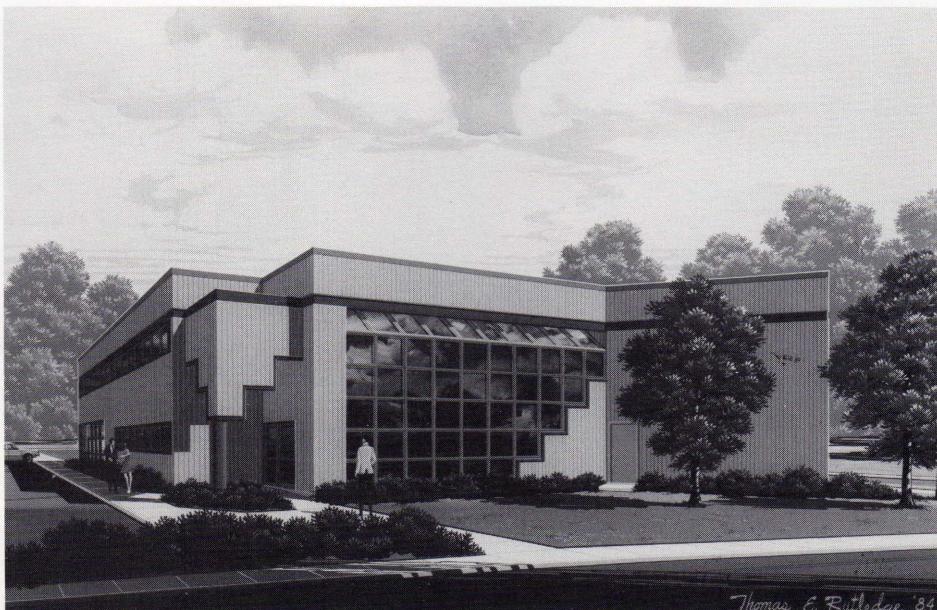
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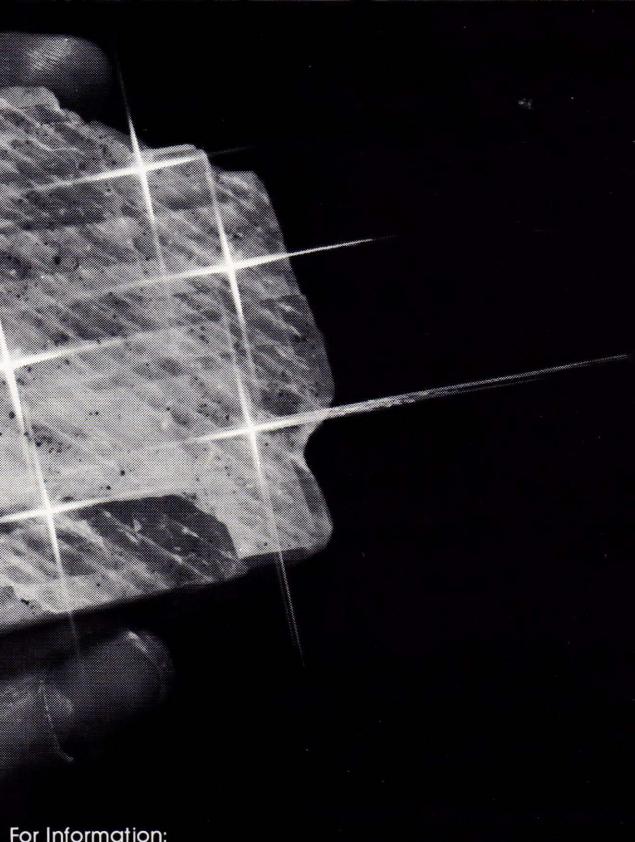
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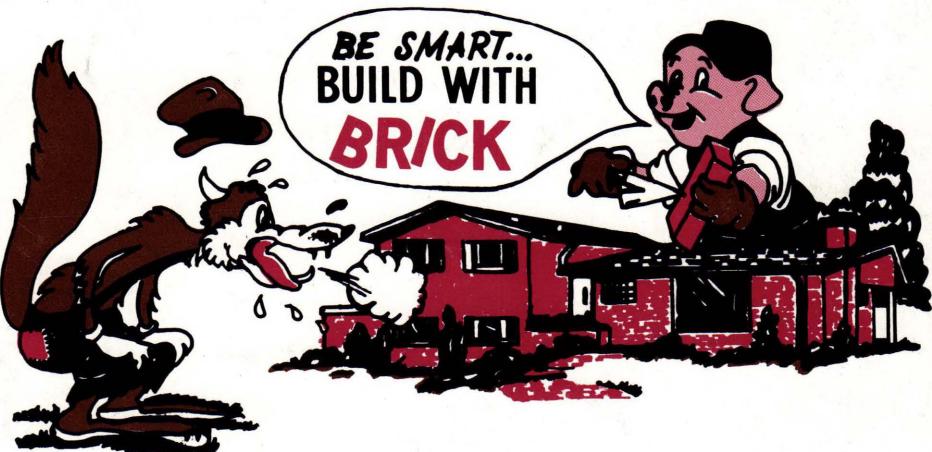
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